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It's Easy To Play Soft Rock.

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Arranged by Daniel Scott.



It's Easy To Play Soft Rock.



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Lyin' Eyes

Words & Music by Don Henley & Glenn Frey

G Gmaj7 C

mf 1. Ci - ty girls ____ just seem to find ____ out ear - ly ____

Am

____ how to o - pen doors ____ with just a smile. ____

D G

____ A rich old man ____ and

Gmaj7 C

she won't have to wor - ry; ____ she'll

Am C G

dress up all in lace and go in style.

Gmaj7

Late at night, a big old house gets lone -

C Am

- ly; I guess eve - ry form of

D

ref - uge has its price. And it

G Gmaj7

breaks her heart to think her love is on -

C Am

ly — gi - ven to a man — with

C G C D

hands as cold as ice. — So she

G Gmaj7 C

tells him she must go out for the eve - ning —

Am

to com - fort an old friend —

D

— who's feel - in' down. But

G Gmaj7 C

he knows where she's go - in' as she's leav - in';

Am C

she is head - ed for the cheat - in' side of town..

G D G G

You can't *f* hide

C/G G

your ly - in' eyes and your

Em Bm Am

smile is a thin dis - guise.

D G G7

I thought by now _____ you'd re - al - ise _____

C A Am

there ain't no way _____ to hide _____

1. C/D G

_____ your ly - in' eyes. _____

2. G Gmaj7 Am

There ain't no way _____ to hide _____

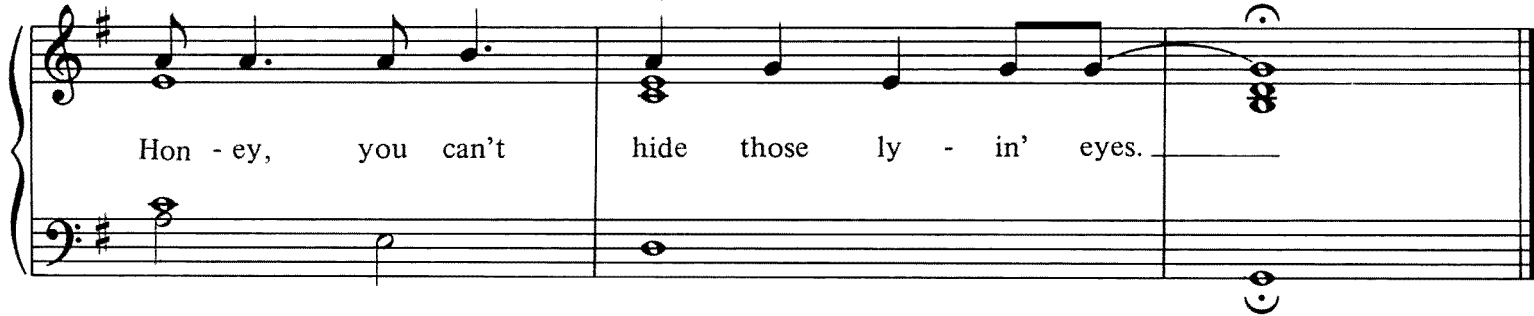
C/D G Gmaj7

_____ your ly - in' eyes. _____

Slower
Am

C/D

G



Hon - ey, you can't hide those ly - in' eyes.

2. *Instrumental (First half)*

On the other side of town a boy is waiting
With firey eyes and dreams no-one could steal.
She drives on through the night anticipating
'Cause he makes her feel the way she used to feel.
She rushes to his arms, they fall together;
She whispers that it's only for a while.
She swears that soon she'll be comin' back forever
She pulls away and leaves him with a smile.
You can't hide *etc.*

3. She gets up and pours herself a strong one
And stares out at the stars up in the sky.
Another night, it's gonna be a long one;
She draws the shade and hangs her head to cry.
She wonders how it ever got this crazy;
She thinks about a boy she knew in school.
Did she get tired or did she just get lazy?
She's so far gone she feels just like a fool.
My, oh my, you sure know how to arrange things;
You set it up so well, so carefully.
Ain't it funny how your new life didn't change things;
You're still the same old girl you used to be.
You can't hide *etc.*

Feel Like Making Love

Words & Music by Eugene McDaniels

Em7 G/A

mp 1. Stroll - in' in the park, watch - in' win -

Dmaj7 C7 B7

- ter turn to spring.

Em7 G/A

Walk - in' in the dark, see - in' lov -

Dmaj7 Ab7

- ers do their thing.

First system of the musical score. The key signature has two sharps (F# and C#). The system consists of four measures. The lyrics are: "Ooh, _____ ooh, that's the time _____ I feel like mak-in'". Chords indicated above the staff are G, F#m7, and D/F#.

Second system of the musical score. The system consists of four measures. The lyrics are: "love _____ to you. _____ That's the time _____". Chords indicated above the staff are Em7, Bm, and G.

Third system of the musical score. The system consists of four measures. The lyrics are: "_____ I feel like mak - in' dreams _____ come true, _____". Chords indicated above the staff are F#m7, D/F#, and C7.

Fourth system of the musical score. The system consists of four measures. The lyrics are: "_____ oh, _____ ba - by. _____ - by. _____". Chords indicated above the staff are Bm7, E, and E. The system ends with a double bar line.

2. When you talk to me, when you're moanin' sweet and low,
When you touch-a-me and my feelings start to show.
Ooh, ooh, that's the time *etc.*
3. In a restaurant, holding hands by candlelight,
While I'm touching you, wanting you with all my might.
Ooh, ooh, that's the time *etc.*
4. *As Verse 1.*

Year Of The Cat

Words & Music by Al Stewart & Peter Wood

mf On a morn-ing from a Bo - gart mo - vie in a coun - try where they turned back time, you go stroll - ing through the crowd like Pe - ter Lor - re con - tem - pla - ting a crime. She comes out of the sun in a silk

Chords: Cmaj7, Bm, Em, Em/D, Am7, D, Cmaj7, Bm

Em Em/D B

— dress, run - ning like a wa - ter col - our in the

C B Em Em/G

rain. Don't both-er ask - ing for ex - pla - na - tions. She'll just

To Coda ♦

Am7 D Cmaj7 Bm/D

tell you that she came in the year of the cat.

Em Bm7/D Cmaj7 Bm/D Em Bm7/D

Cmaj7 Bm/D Em Am7

1. D

2. D

2. She Well, she looks at you — so cool -

C G D

- ly — and her eyes shine like the moon in the sea. — She comes in

B C G

in - cense — and patch - ou - li. — So you take her — to

F6 C/E D

find what's wait - ing in - side — the year of the

Cmaj7 Bm/D Em Bm7/D Cmaj7 Bm/D

cat.

Em Bm7/D Cmaj7 Bm/D Em

Am7 D *D.% al Coda* **CODA** Cmaj7 Bm/D

3. Well

Em Bm7/D Cmaj7 Bm/D Em *Repeat to Fade* Bm7/D

2. She doesn't give you time for questions
 As she locks up your arm in hers.
 And you follow 'til your sense of which direction completely disappears.
 By the blue-tiled walls near the market stalls,
 There's a hidden door she leads you to.
 "These days" she says, "I feel my life like a river running through the year of the cat."
3. Well, morning comes and you're still with her
 And the bus and the tourists are gone.
 And you've thrown away your choice and lost your ticket so you have to stay on.
 But the drum-beat strains of the night remain
 In the rhythm of the new-born day.
 You know sometime you're bound to leave her,
 But for now you're gonna stay in the year of the cat.

One Of These Nights

Words & Music by Don Henley & Glenn Frey

Am Am/G

mf One of these — nights, one of these — cra -

Fmaj7

- zy old nights, — we're gon - na

Dm Am

find out pret-ty ma-ma — what turns on — your lights. —

Em Am Am/G

The full moon is call - ing, the fe- ver is high — and the

Fmaj7 Dm

wick - ed wind whis - pers and moans. — You got your de - mons,

Am Em7

you got de - sires; — well, I — got a few of my own. —

Fmaj7 Cmaj7

Ooh, some - one to be kind to in be - tween the dark and the light. —

Fmaj7

— Ooh, com - ing right be - hind you,

Dm 1. Em N.C.

swear I'm gon - na find you — one of these nights. One of these —

2.

Em N.C. Fmaj7

one of these nights. One of these — nights, —

Cmaj7 Fmaj7

in be-tween the dark and the light. — Com-ing right be - hind you,

Cmaj7

swear I'm gon-na find you, — get you, ba-by, one of these nights. — One of these —

Fmaj7 Cmaj7 Repeat to Fade

nights. — One of these —

2. One of these dreams, one of these lost and lonely dreams,
 We're gonna find one, one that really screams.
 I've been searching for the daughter of the devil himself;
 I've been searching for an angel in white.
 I've been waiting for a woman who's a little of both
 And I can feel her but she's nowhere in sight.
 Ooh, loneliness will blind you in between the wrong and the right;
 Ooh, coming right behind you,
 Swear I'm gonna find you one of these nights.

The Way It Is

Words & Music by B.R. Hornsby & J. Hornsby

mf

Am7 Em7 D G/D CaddD

G Am/D G/D CaddD Am7 Em7

D G/D CaddD G Am/D G/D CaddD

Am7 Em7 D CaddD

Stand - in' in line, mark - in' time, wait - in' for the wel - fare — dime, —

G D7 CaddD

'cause they can't buy a job. The

Am7 Em7 D CaddD

man in the silk suit hur - ries by. As he catch-es the poor old la - dies' eyes, —

G D CaddD

just for fun he says "Get a job."

G F C

That's — just the way it is. —

G F C

Some — things will ne - ver change. —

G F C G F C

That's just the way it is. —

Am7 Em7 D G/D CaddD

Ah, but don't you be - lieve — them. —

G Am/D G/D CaddD G F C

2. Said

G F C Repeat to Fade

2. "Hey little boy, you can't go where the others go,
'Cause you don't look like they do.
I said "Hey old man, how can you stand to think that way?
Did you really think about it before you made the rules?"
He said "Son, that's just the way it is *etc.*
3. Well they passed a law in sixty-four to give those who ain't got a little more,
But it only goes so far.
'Cause the law don't change another's mind
When all it sees at the hirin' time is the line on the colour bar.
That's just the way it is *etc.*

On The Beach

Words & Music by Chris Rea

Em F#° B7#9

p Be - tween the eyes ____ of love ____ I ____ call your

Em F#° B7#9

name. Be -

Em F#° B7#9

hind their guard - ed walls I used to go. ____

Em9 F#° B7#9

Up

Em F#° B7#9

on a _____ sum - mer wind, there's a

Em F#° B7#9

cer - tain _____ mel - o - dy _____ takes me back _

Am7 Bm7 Cmaj7

_____ to the place _____ that I know. _____

D Em7

On the beach. _____

Cmaj7

B7#9 Em7

On the beach.

Cmaj7 B7#9

The
2. For -

Em F#° B7#9 Em

- e - ver in — my dreams my heart will be

F#° B7#9 Em

hang - ing on — to this —

Dm7 G7 Cmaj7 F#° B7#9

— sweet mem - or - y; a

Em A/B Em7

day of strange_ de - sire and a night that burned_ like fire._

A/B Am7 Bm7

Take me back to the place that I know,_

Cmaj7 D Em7

on the beach.

Cmaj9 B7#9 Repeat to Fade

on the beach.

2. The secrets of the summer I will keep
The sands of time will blow a mystery.
No-one but you and I
Underneath that moonlit sky.
Take me back to the place that I know
On the beach.

Rikki Don't Lose That Number

Words & Music by Walter Becker & Donald Fagen

The musical score is written for piano in 4/4 time, featuring a key signature of two sharps (F# and C#). The score is divided into four systems, each with a treble and bass staff. The first system begins with a D major chord and a mezzo-piano (mp) dynamic marking. The second system includes lyrics and features C and G major chords. The third system includes lyrics and features D, D7sus, D(no3rd), and C chords. The fourth system includes lyrics and features G, D, B, and A chords. The score concludes with a final A major chord.

D

mp

C G

1. We hear you're leav - ing, that's O.

D D7sus D(no3rd) C

K. I thought our lit - tle

G D B A

wild time had just be - gun.

C G D

I guess you kind of scared your - self, you turn and run. —

Em7 G

But if you have a change of heart —

N.C. § D7

Rik - ki, don't lose that num - ber; you don't wan-na

F G

call no - bo - dy else; — send it off in a

F C

let - ter to your - self. —

Bbmaj7

C/Bb

Bb

C/Bb Bbmaj7

C/Bb

Rik - ki, don't lose that num - ber, _____ it's the

Dm

C/D

Dm

C/D

Dm

C/D

Bbmaj7

C/Bb

Bb

C/Bb

on - ly one you own; _____ you might use it if you feel

C/G G

D

bet - ter,

when you get

home.

Gmaj7

F#m7

Gmaj7

You tell your - self you're

not my kind, _____

but you don't ev - en

Bm7 Em7

know your mind. _____ And you could have a

G N.C. *D.% al Coda*

change of heart. _____

CODA D7

Rik - ki, don't lose that num -

- ber, _____ Rik - ki, don't lose that num - ber. _____

2. I have a friend in town, he's heard your name.
 We can go out driving on Slow Hand Row.
 We could stay inside and play games – I don't know.
 And you could have a change of heart.
 Rikki, don't lose that number *etc.*

So Far Away

Words & Music by Mark Knopfler

Chords: A G D

mf

The piano introduction consists of three measures in 4/4 time, key of D major. The first measure is marked *mf* and features a sustained A chord in the right hand with a melodic line of eighth notes in the left hand. The second measure features a sustained G chord with a similar melodic line. The third measure features a sustained D chord with a similar melodic line.

Chord: A

Here I am a - gain in this mean old town, — and you're so far a - way —

The vocal entry begins on the second measure with the lyrics 'Here I am a - gain in this mean old town, —'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a sustained A chord in the right hand. The line ends with 'and you're so far a - way —'.

Chords: D A

— from me. Now where are you when the sun goes down, —

The vocal entry continues on the third measure with the lyrics '— from me. Now where are you when the sun goes down, —'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a sustained D chord in the right hand. The line ends with '—'.

Chords: D G

you're so far a - way — from me. You're so far a -

The vocal entry continues on the fourth measure with the lyrics 'you're so far a - way — from me. You're so far a -'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a sustained D chord in the right hand. The line ends with 'a -'.

Bm A D

way from me, — you're so far I just can't see.

G Bm A

You're so far a - way from me, — you're so

G D G

far a - way — from me, al - right.

A G D G

Repeat to Fade

You're so far a-way — from me.

2. I'm tired of being in love and being all alone,
When you're so far away from me.
I'm tired of making out on the telephone,
'Cause you're so far away from me.
3. And I get so tired when I have to explain,
When you're so far away from me.
See you've been in the sun and I've been in the rain
And you're so far away from me.

Summer Breeze

Words & Music by James Seals & Darrell Crofts

The musical score for 'Summer Breeze' is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols (E, G, D, A, Em, Am7, Bm7) and dynamic markings (mp, Ped.). The lyrics are: '1. See the curtains hang - in' in the win - dow in the eve-ning on a Fri - day night. A lit - tle light a shin - in' through the win-dow lets me know eve-ry-thing's al - right. Sum-mer breeze makes me feel fine,'.

E G

mp 1. See the cur - tains hang - in' in the win - dow

D A Em Am7

in the eve-ning on a Fri - day night.

E G D A

A lit - tle light a shin - in' through the win-dow lets me know eve-ry-thing's al - right.

E Am7 Bm7

Sum-mer breeze makes me feel fine,

Ped. *Ped.*

Am7sus Em7/A G C/G

blow - in' through the jas - mine in my mind. _____

G Gsus G Am7

Sum - mer breeze _____

Bm7 Am7sus Em7/A

makes me feel fine, _____ blow - in' through the jas - mine in my

G C/G G Gsus G 1. Em7 Am9

mind. _____

Em7 Am7 Em7 Am9 Am7 Am7

2.

Em7 Am9 Em7 Am7

Sweet days of sum - mer, the jas - mine's in bloom, —

Em7 Am7 Em7 Am7

Ju - ly is dressed up and play - ing her tune. When I come

home from a hard day's work and you're

The musical score is for the song "See the smile a wait - in' in the kit - chen,". It is written for piano and voice. The piano part consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It plays a melody of eighth notes: F#4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#11, G11, A11, B11, C#12, D12, E12, F#13, G13, A13, B13, C#14, D14, E14, F#15, G15, A15, B15, C#16, D16, E16, F#17, G17, A17, B17, C#18, D18, E18, F#19, G19, A19, B19, C#20, D20, E20, F#21, G21, A21, B21, C#22, D22, E22, F#23, G23, A23, B23, C#24, D24, E24, F#25, G25, A25, B25, C#26, D26, E26, F#27, G27, A27, B27, C#28, D28, E28, F#29, G29, A29, B29, C#30, D30, E30, F#31, G31, A31, B31, C#32, D32, E32, F#33, G33, A33, B33, C#34, D34, E34, F#35, G35, A35, B35, C#36, D36, E36, F#37, G37, A37, B37, C#38, D38, E38, F#39, G39, A39, B39, C#40, D40, E40, F#41, G41, A41, B41, C#42, D42, E42, F#43, G43, A43, B43, C#44, D44, E44, F#45, G45, A45, B45, C#46, D46, E46, F#47, G47, A47, B47, C#48, D48, E48, F#49, G49, A49, B49, C#50, D50, E50, F#51, G51, A51, B51, C#52, D52, E52, F#53, G53, A53, B53, C#54, D54, E54, F#55, G55, A55, B55, C#56, D56, E56, F#57, G57, A57, B57, C#58, D58, E58, F#59, G59, A59, B59, C#60, D60, E60, F#61, G61, A61, B61, C#62, D62, E62, F#63, G63, A63, B63, C#64, D64, E64, F#65, G65, A65, B65, C#66, D66, E66, F#67, G67, A67, B67, C#68, D68, E68, F#69, G69, A69, B69, C#70, D70, E70, F#71, G71, A71, B71, C#72, D72, E72, F#73, G73, A73, B73, C#74, D74, E74, F#75, G75, A75, B75, C#76, D76, E76, F#77, G77, A77, B77, C#78, D78, E78, F#79, G79, A79, B79, C#80, D80, E80, F#81, G81, A81, B81, C#82, D82, E82, F#83, G83, A83, B83, C#84, D84, E84, F#85, G85, A85, B85, C#86, D86, E86, F#87, G87, A87, B87, C#88, D88, E88, F#89, G89, A89, B89, C#90, D90, E90, F#91, G91, A91, B91, C#92, D92, E92, F#93, G93, A93, B93, C#94, D94, E94, F#95, G95, A95, B95, C#96, D96, E96, F#97, G97, A97, B97, C#98, D98, E98, F#99, G99, A99, B99, C#100, D100, E100, F#101, G101, A101, B101, C#102, D102, E102, F#103, G103, A103, B103, C#104, D104, E104, F#105, G105, A105, B105, C#106, D106, E106, F#107, G107, A107, B107, C#108, D108, E108, F#109, G109, A109, B109, C#110, D110, E110, F#111, G111, A111, B111, C#112, D112, E112, F#113, G113, A113, B113, C#114, D114, E114, F#115, G115, A115, B115, C#116, D116, E116, F#117, G117, A117, B117, C#118, D118, E118, F#119, G119, A119, B119, C#120, D120, E120, F#121, G121, A121, B121, C#122, D122, E122, F#123, G123, A123, B123, C#124, D124, E124, F#125, G125, A125, B125, C#126, D126, E126, F#127, G127, A127, B127, C#128, D128, E128, F#129, G129, A129, B129, C#130, D130, E130, F#131, G131, A131, B131, C#132, D132, E132, F#133, G133, A133, B133, C#134, D134, E134, F#135, G135, A135, B135, C#136, D136, E136, F#137, G137, A137, B137, C#138, D138, E138, F#139, G139, A139, B139, C#140, D140, E140, F#141, G141, A141, B141, C#142, D142, E142, F#143, G143, A143, B143, C#144, D144, E144, F#145, G145, A145, B145, C#146, D146, E146, F#147, G147, A147, B147, C#148, D148, E148, F#149, G149, A149, B149, C#150, D150, E150, F#151, G151, A151, B151, C#152, D152, E152, F#153, G153, A153, B153, C#154, D154, E154, F#155, G155, A155, B155, C#156, D156, E156, F#157, G157, A157, B157, C#158, D158, E158, F#159, G159, A159, B159, C#160, D160, E160, F#161, G161, A161, B161, C#162, D162, E162, F#163, G163, A163, B163, C#164, D164, E164, F#165, G165, A165, B165, C#166, D166, E166, F#167, G167, A167, B167, C#168, D168, E168, F#169, G169, A169, B169, C#170, D170, E170, F#171, G171, A171, B171, C#172, D172, E172, F#173, G173, A173, B173, C#174, D174, E174, F#175, G175, A175, B175, C#176, D176, E176, F#177, G177, A177, B177, C#178, D178, E178, F#179, G179, A179, B179, C#180, D180, E180, F#181, G181, A181, B181, C#182, D182, E182, F#183, G183, A183, B183, C#184, D184, E184, F#185, G185, A185, B185, C#186, D186, E186, F#187, G187, A187, B187, C#188, D188, E188, F#189, G189, A189, B189, C#190, D190, E190, F#191, G191, A191, B191, C#192, D192, E192, F#193, G193, A193, B193, C#194, D194, E194, F#195, G195, A195, B195, C#196, D196, E196, F#197, G197, A197, B197, C#198, D198, E198, F#199, G199, A199, B199, C#200, D200, E200, F#201, G201, A201, B201, C#202, D202, E202, F#203, G203, A203, B203, C#204, D204, E204, F#205, G205, A205, B205, C#206, D206, E206, F#207, G207, A207, B207, C#208, D208, E208, F#209, G209, A209, B209, C#210, D210, E210, F#211, G211, A211, B211, C#212, D212, E212, F#213, G213, A213, B213, C#214, D214, E214, F#215, G215, A215, B215, C#216, D216, E216, F#217, G217, A217, B217, C#218, D218, E218, F#219, G219, A219, B219, C#220, D220, E220, F#221, G221, A221, B221, C#222, D222, E222, F#223, G223, A223, B223, C#224, D224, E224, F#225, G225, A225, B225, C#226, D226, E226, F#227, G227, A227, B227, C#228, D228, E228, F#229, G229, A229, B229, C#230, D230, E230, F#231, G231, A231, B231, C#232, D232, E232, F#233, G233, A233, B233, C#234, D234, E234, F#235, G235, A235,

D A E Am7

food cook-in' and the plates for two.

E G D A

Feel the arms that reach out to hold me in the eve-ning when the day is through.

E Am7

Sum-mer breeze

Bm7 Am7sus Em7/A

makes me feel fine, blow-in' through the jas - mine in my

G C/G G Gsus G

mind.

Am7 Bm7

Sum-mer breeze makes me feel fine

Am7sus Em7/A G C/G

blow - in' through the jas - mine in my mind.

G Gsus G Em7 Am9

Em7 Am7

Repeat to Fade

2. See the paper layin' on the sidewalk,
A little music from the house next door.
So I walk on up to the door-step,
Through the screen and across the floor.
Summer breeze *etc.*

Fifty Ways To Leave Your Lover

Words & Music by Paul Simon

Em/G D6 Cmaj7 B7b9 B7

p 1. "The prob-lem is all in - side your head," she said to me;

Em D#dim G9#5 Baug

"The an-swer is ea - sy if you take it lo - gi - c'lly.

Em D6 Cmaj7 B7b9

I'm here to help you if you're strug - glin' to be free; there must be

Em Am Em

fif - ty ways to leave your lov - er."

Em/G D6 Cmaj7 B7b9 B7

She said "It's real - ly not my ha - bit to in - trude;

Em D#dim G9#5 Baug

I hope my mean - ing won't be lost or mis - con - strued. But

Em G9/D Cmaj7 b9 B

I'll re - peat my - self at the risk of be - ing crude; there must be

Em Am Em

fif - ty ways to leave your lo - ver,

Am Em

fif - ty ways to leave your lo - ver. Just slip out the

(♩ = ♩)

System 1: *f* back, Jack; make a new plan, Stan; you don't need to be

System 2: coy, Roy, just { get your-self free. }
lis - ten to me. } Hop on the

System 3: bus, Gus, you don't need to dis-cuss much; just drop off the

System 4: key, Lee and get your-self free. Slip out the free.
1. G 2. G D.C.

2. She said "It grieves me now to see you in such pain;
I wish there was somethin' I could do to make you smile again."
I said, "I appreciate that and could you please explain about the fifty ways?"
She said "Why don't we both just sleep on it tonight;
I'm sure in the morning you'll begin to see the light."
And then she kissed me and I realised she probably was right;
There must be fifty ways to leave your lover,
Fifty ways to leave your lover.

Running With The Night

Words & Music by C. Weil & L. Richie

Am F Gsus G

f

4/4

This system contains the first four measures of the piano introduction. The treble clef staff features chords and moving lines, while the bass clef staff provides a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

Am F Gsus G

4/4

This system contains the next four measures of the piano introduction, continuing the harmonic and rhythmic patterns established in the first system.

Am F

(night.) 1. The heart of the ci - ty street — was speed -

4/4

This system begins the vocal entry. The treble clef staff contains the vocal melody with lyrics, and the bass clef staff provides harmonic support with chords. A repeat sign is present at the start of the system.

G Gsus G Am

- ing. Light from the ne -

4/4

This system continues the vocal melody and piano accompaniment. The lyrics 'ing.' and 'Light from the ne -' are aligned with the notes in the treble clef staff.

F G Gsus G

- ons turned the dark to - day.

Am F G

We were too hot to think of sleep - ing,

Gsus G Am

we had to get out

F G6 G

be - fore the mag - ic got a - way. We were run -

Am G/A Am G/A

- ning with the night, play - ing in the sha - dows.

Am G/A

Just you and I

F C/F Dm/F

'til the morn - ing light

C/F Dm/F G/F F C/F Dm/F C/F

we were run - ning, run - ning with the

Am G/A F/A Am G/A F/A

night.

sim.

F Am G/A F/A

Am G/A F/A F C/F F C/F F G/F

Bb F C G Bb F C

We were so in love, you and me. I'm not gon - na run wild

G Bb F C G Bb

and free. Give it all we got, we laid it down, tak-

F C G

en eve - ry shot, we took the town. We were run -

D.S. and Fade

2. You were looking so good girl, it's for turning.
 You and me on the town, ooh, we'd let it all hang out.
 The fire was in us, we were burning,
 We were gonna go all the way and we never had a down.
 We were running with the night *etc.*

Private Dancer

Words & Music by Mark Knopfler

Em7 Bm7 Cmaj7

p Well the men come in these pla - ces

Em7 Bm7 Am7 Am7/D Em7

and the men are all the same. You don't look at their

Bm7 Cmaj7 Em7 Bm7 Am7 Am7/D

fa - ces and you don't ask their names.

Em7 Bm7 Cmaj7 Em7 Bm7

You don't think of them as hu - man, you don't think of

Am7 Am7/D Em7 Bm7 Cmaj7

them at all, you keep your mind on the mon - ey, —

Em7 Bm7 Am7 Am7/D C/G G

keep - ing your eyes on the wall. — I'm your pri - vate dan - cer, a

mf

Em7

dan - cer for mon - ey, I'll do what you want me to

Dsus D Fmaj7

do. I'm your pri - vate dan - cer, a dan - cer for mon - ey and

1. F#m7b5 C#dim C7 Em

an - y old mu - sic will do.

2. F#m7b5 B7 Em

an - y old mu - sic will do. I'm your

C/G G

pri - vate dan - cer, a dan - cer for mon - ey, I'll

Em7 Dsus D

do what you want me to do. Just a pri - vate dan - cer, a

Fmaj7 F#m7b5

dan - cer for mon - ey and an - y old mu - sic will

C#dim C7 Em

do.

A7

3

Deutsch-marks or dol - lars, a few pounds ster - ling will do

nice - ly thank you. Let me loo - sen up your col - lar, tell me,

C#dim C7 Baug *Fade on Repeat*

do you want to see me do the shim - my a - gain? I'm your

2. I wanna make a million dollars,
I want to live out by the sea.
Have a husband and some children,
Yeah I guess I want a family.
All the men come in these places
And the men are all the same.
You don't look at their faces,
And you don't ask their names.

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Art direction by Mike Bell. Cover illustration by Shane McGowan

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